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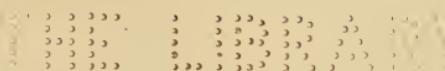


David F. Henry,

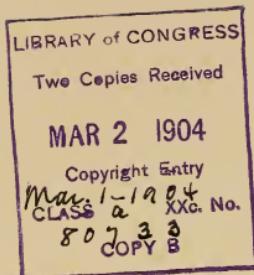


Hotel Henry

PITTSBURGH, PA.



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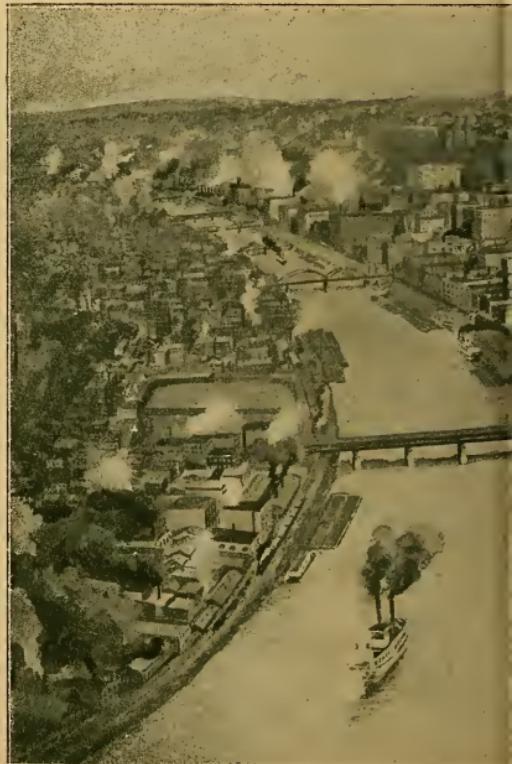
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To those who enjoy and appreciate a good hostelry
this book is cordially dedicated.

HOTEL HENRY

PITTSBURGH, PA.

February, 1904



PITTSBURGH IN 1904



PITTSBURGH IN 1817



HOTEL HENRY
PITTSBURGH, PENNA.



D. F. Henry

A Modern Hotel

Upon a commanding site in the very heart of Pittsburgh, that glowing metropolis of untiring industry, stands a pre-eminent contribution to the city's greatness. It is a massive structure, eleven stories in height, of indestructible steel, stone and terra cotta, and bears the title of the Hotel Henry. Monumental, though unpretentious, in the solidity of its exterior elevation, it contains within its walls a wealth of architectural design, artistic embellishment, and the acme of perfection in the vehicles of service. Strong though the statement may appear, yet it is boldly made, that under no other roof in the world can be found a more comprehensive contribution to ease, comfort, convenience and utility. From sub-cellars to roof, science, mechanism and human endeavor are made subservient to the beck and call of mortal desire.

The Hotel Henry has been styled a structure of specific features, and the foremost of these is its fire-proof construction. Every girder, joist and rafter is of non-expansive steel, every partition is of terra cotta, every

HOTEL HENRY, PITTSBURGH, Pa.



floor of marble, tile or cement, and every stairway of iron. It is absolutely fire-proof. While every precaution has been taken to insure absolute protection to life and property, an equal measure of attention has been devoted to safeguarding health. A fortune has been expended to make the plumbing of the Hotel Henry a model of sanitary excellence. Each room in the house is provided with a stationary wash-stand supplied with hot and cold water, and two hundred apartments are connected with thoroughly equipped bath and toilet annexes. The floors and walls of the toilet rooms are composed of white enameled tile, the tubs are porcelain, and all supports and water pipes are of highly polished nickel. The most modern system of ventilation prevails in each apartment. It may be stated as a matter of interest that the plumbing feature of the Hotel Henry called for an outlay of over one hundred and fifty thousand dollars. Another feature designed for the safeguarding of health is the filtration, vaporizing and refrigerating plants. Every drop of water used in the house passes through the latest and most scientifically constructed filters. That used for drinking and culinary purposes is vaporized, and every ounce of ice used in the premises is the congelation of the same purified element.



LOBBY, HOTEL HENRY

Light and heat comprise a duo of features that add to the Henry's pre-eminence. Illumination is obtained from electricity, and heat from steam, and both are dispensed lavishly. The smallest guest chamber is supplied with four incandescent lamps of sixteen-candle power each, while the larger rooms are allotted a proportionate increase commensurate with their dimensions.

The Hotel Henry has the largest and most perfectly equipped private telephone exchange in the world, and the volume of business transacted therein exceeds that of many towns of 10,000 inhabitants. Four hundred and eighty-seven long distance telephones are in service throughout the hotel, thereby giving every room and every department instant intercommunication and placing them in immediate touch with the outer world. The maintenance of this exchange requires the services of eight experienced operatives and two cashiers. It is never closed, its employment is continuous throughout the twenty-four hours of every day, so that at any minute a guest may be placed in conversational connection with the house officers, or, as is often done, with his family in some far distant part of the country.

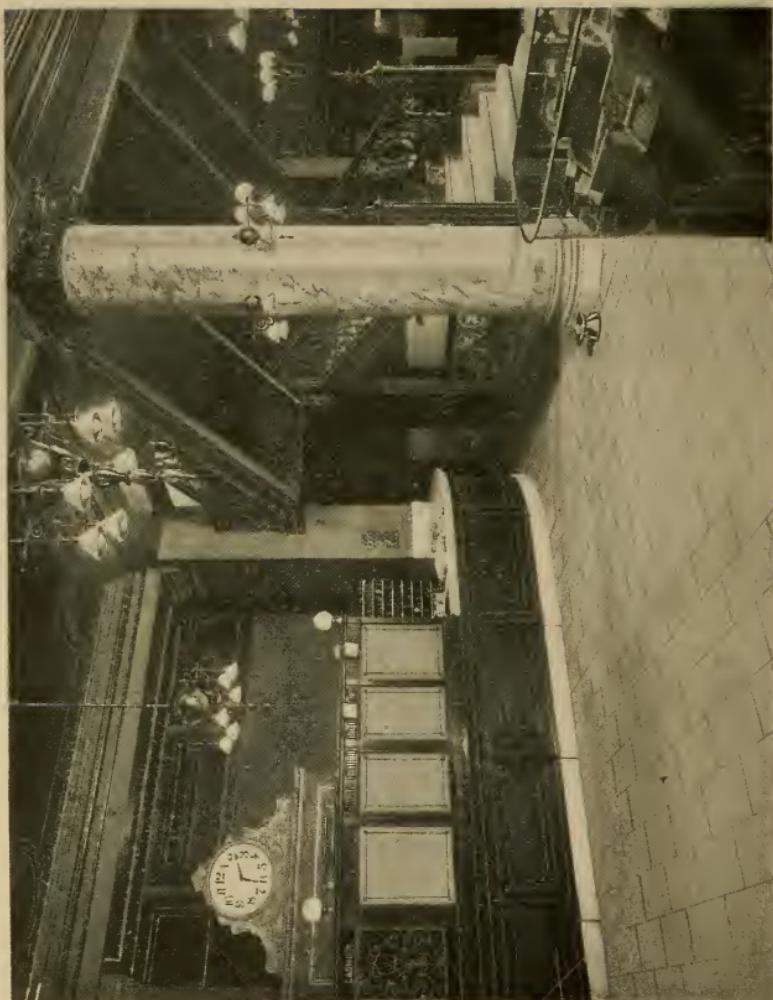
The Hotel Henry contains upwards of four hundred rooms, arranged singly or en suite. There are four suites, consisting of parlor,

boudoir and bath, whose richness and artistic atmosphere compel especial mention. Each is furnished with a lavishness bordering on prodigality. The golden canopied beds with their wealth of linen, fleece and down; the deep napped carpets into which the foot sinks as into velvety moss; the satin-covered and gilt-framed sofas and chairs; the golden tables and tabourettes; the frescoed walls and ceilings; the fairy weaves of web-like lace that hides and yet reveals the deep-seated casements—all tend to inspire a dreamy vision of opulent magnificence. Presenting a lesser degree of grandeur, but still maintaining a princely individuality, are twelve apartments designated the Napoleon chambers. Space, airiness, solidity and comfort are the principal components of these tributes to the memory of the Little Corporal. The big, broad, low-framed structure of mahogany, with its equality of head and foot board, and its mountain of bedding, which is popularly supposed to have constituted the great Corsican's ideal of somnambulant paradise, is naturally the most conspicuous object in the Napoleon chamber. The accompanying furnishings are in consistent accord with the masterpiece and create a combination pleasing to the eye and richly restful in its suggestion of repose. The walls and ceilings of the Napoleon chambers are covered with the



LOBBY, SHOWING BUSINESS OFFICES

LOBBY, HOTEL HENRY



choicest specimen of the wall-paper maker's art, and in this respect differ from the decorative design otherwise employed. In all other apartments the walls and ceilings are tinted and frescoed, thus combining sanitary consideration with artistic ornamentation. While particular mention has been made of certain suites and apartments, it is almost superfluous to dwell upon the general furnishment in vogue throughout the house, the fact being self-evident that the liberality displayed in creating this model hostelry would not halt in providing for the ease, comfort and æsthetic taste of its patrons.

In presenting the many characteristic attractions of the Hotel Henry, care has been taken to give precedence to those features that are naturally of the greatest interest to all who may take up their temporary habitation beneath its roof. The security, comfort and convenience of its guests is its first and greatest consideration; the elements that appeal chiefly to the eye and senses, many and varied though they be, have purposely been given secondary consideration.

As a practical illustration of the possibilities of its cuisine and service, the Hotel Henry on one occasion, and at one sitting, served luncheon to 1,346 persons, and at another time carried to a successful and satisfactory issue the simultaneous service of

BANQUET HALL



four separate and distinct banquets. Eight magnificent saloons are devoted to the disciples of Epicurus. These are known as the Grand Cafe, the Grill, the Crystal Restaurant, the Moss Rose, the Red Lodge, the Flemish Court, the Green Saloon, and the Banquet Hall. The Grand Cafe is handsomely decorated and arranged; it opens from a lobby and has a seating capacity of 400. The Grill is also on the first floor and will accommodate 60 persons. The entire second floor, with the exception of a reception hall and a ladies' parlor, is dedicated to the artistic glorification of the science of gastronomy. Upon this plane is the majestic banquet hall, 150 feet in length, 80 feet in width and 60 feet from floor to ceiling, lavishly decorated, dazzlingly bright in its illumination, perfect in its acoustic properties, an ideal surrounding for the feast of reason and the flow of soul. Eight hundred persons may be seated within its hospitable walls. The Green Saloon, a commodious hall, airy and roomy, is equipped for the entertainment of 112 persons, although its actual capacity is much greater. The Moss Rose room, the Red Lodge and the Flemish Court are bowers of beauty, furnished and decorated as their titles would imply. The Crystal or Ladies' Restaurant is a triumph of scintillation, the embodiment of brilliancy,

fairly revelling in the spectacular glamor of unstinted richness and yet preserving the inviolable modesty of good form and taste. From floor to ceiling its walls are completely covered with the heaviest French plate mirrors, in which is reflected the glow of hundreds of incandescent lights. Magnificence and consistent discrimination prevail in every detail of its furnishment, in its snowy napery, its service of sterling and Haviland, and in the refinement of its attendance. The contributory cuisine is a marvel of culinary completeness. It contains every appliance designed for the artistic and scientific preparation of food, and their manipulation is entrusted only to masters.

In these days of liberal ideas it is generally conceded that a bar is a necessary adjunct of a hotel, and one that may be mentioned without offense. In the regulation of this department the utmost care is constantly exerted to eliminate every objectionable feature and to present to the public a resort pleasing to the eye, agreeable to the senses, and conducive of good cheer and sociability. It is elegantly appointed, beautifully decorated, and stocked with only the best and purest products of the still, vat and press.

Adjacent to the bar is the Dutch room, a buffet with floor of Holland terra cotta tile, walls of dark enameled Belgium tile, and a

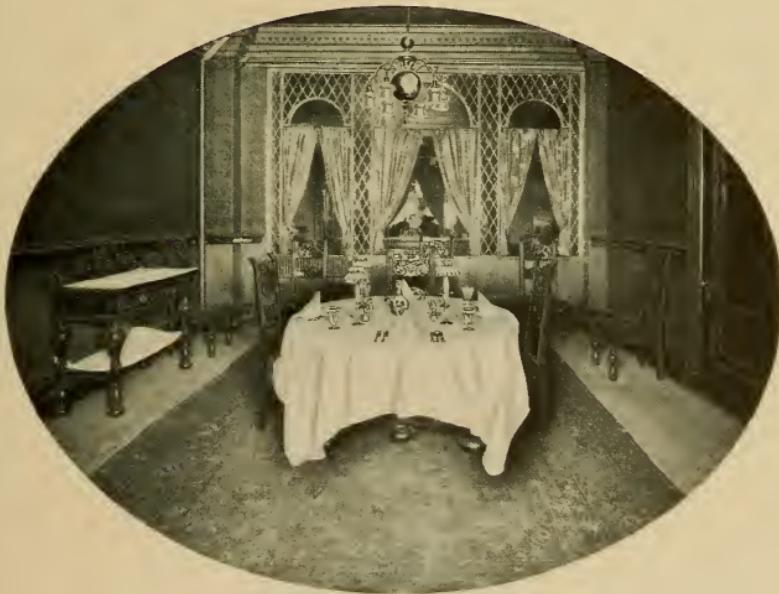


GRAND CAFE'

CRYSTAL ROOM



ceiling crossed and recrossed with massive oaken beams. Heavy and solidly built chairs and tables, and high backed leather-covered settees, so arranged as to form stalls, constitute the furniture of this cozy retreat. Its decorations consist of appropriate pictures and hundreds of steins varying from three inches to two feet in height. The illumination of the Dutch room and the fixtures employed for that purpose are original and unique, and form one of its chief attractions. Fastened upon the side walls are a dozen hand-wrought iron arms, and from the hook of each there swings a squat, iron framed



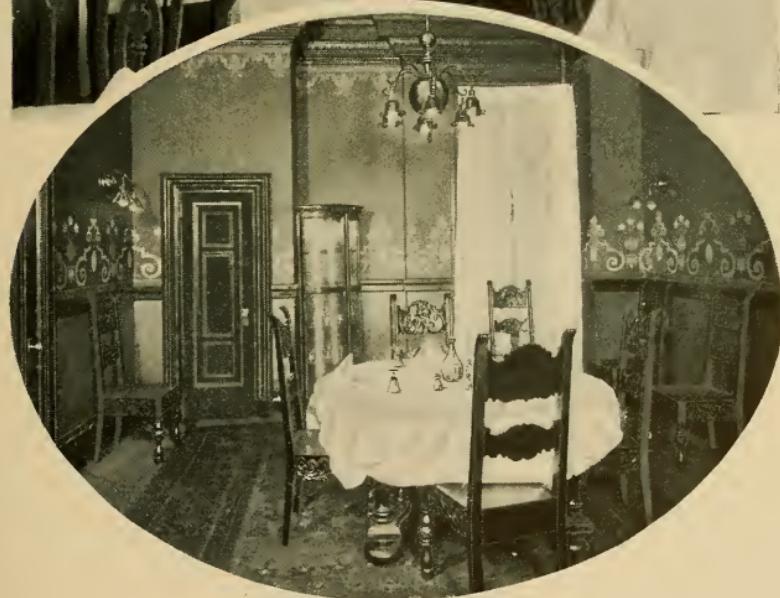
RED ROOM



ROSE ROOM

lantern, its sides crossed with thin iron bands and encased in heavy glass. These lanterns were actually in use in Holland years ago, and the softened glow of light emanating from their ribbed sides is suggestive of the freshly trimmed candles that served to illuminate the sedate conviviality of congenial Dutchmen long since sleeping with their forefathers.

Hanging from the centre and either end of the ceiling are heavy chains of black iron,



CRYSTAL ROOM
FLEMISH ROOM



LADIES' PARLOR

with links hammered into shape by the sturdy hand of some dead and forgotten Dutch blacksmith. These chains support an iron hoop from which dangle more dimly glowing lanterns. The centre hanging is the more elaborate of this transplanted relic of old Holland days, as in addition to its swinging lights it is decorated with several leather tassels, and upon its iron hoop stand stacked four guns of ancient make and service.

Although the Hotel Henry towers two hundred and fifty feet in the air, it has been found necessary to delve deep into the earth

to secure space for certain of its requirements. One part of its first subterranean floor is devoted to the use of its patrons and includes the lavatories and toilets, the barber shop, and billiard room. The toilet room is encased entirely in marble and is a model of sanitary plumbing, ventilation, and scrupulous cleanliness.

The barber shop is one of the handsomest and best appointed in existence. Its furnishings are of the very latest model, and its operatives are acknowledged masters of the tonsorial art. In connection with the barber shop is a manicure parlor in charge of a master of the digital science.

The billiard room is a commodious apartment, containing fifteen billiard and pool tables, and five tables devoted to that fascinating game dedicated to his satanic majesty and the professors of the sartorial art, commonly known as "The Devil among the Tailors."

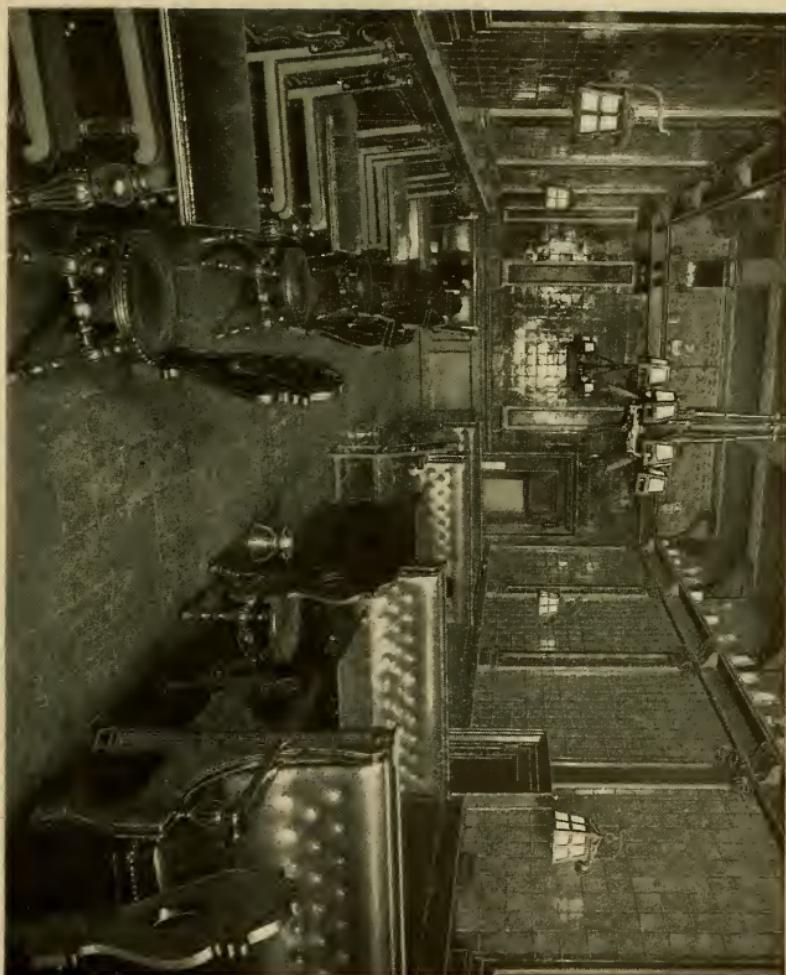
Forty feet below the street level is a vast chamber, a subterranean wonderland, in which, by day and night, there beats and throbs the mighty force that imparts mechanical life and energy. As in all other features of the Hotel Henry, its power plant possesses an individuality peculiarly its own; it stands unequalled in its completeness. It is not an "engine room" but a veritable machinery

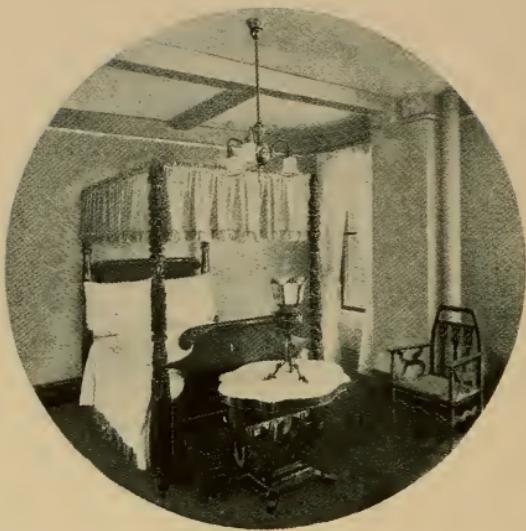
hall filled with the latest products of mechanical genius and invention. The installation of this plant required a cash outlay approximating two hundred and fifty thousand dollars. Electricity is the dominating force employed, and to produce this gives constant employment to two Westinghouse generators of 800 amperes each, with a third of equal power held in reserve. These generators are operated by two Walrath gas engines of 150 horse-power each. The Walrath is the most modern and expensive gas engine made and in addition to the pair in constant service a third of similar horse-power stands in readiness to take up the burden in case of emer-



RECEPTION HALL

DUTCH ROOM





BED-ROOM, COLONIAL SUITE



PARLOR, COLONIAL SUITE

gency. In addition to this sextette of electrical producers are two Ideal steam engines of 90 horse-power each, coupled up with a team of Seaman and Halskey generators, each capable of producing 460 amperes of irresistible energy. A 90 horse-power electric motor imparts action to two 30-ton refrigerating machines which supply the hygienic ice and the cold storage used upon the premises. The steam used for heating the building and for distilling purposes is furnished by two Scotch Marine boilers of 150 horse-power each, which also operate two pumps, one 12 x 10 x 12, the other 8 x 10 x 8, which distribute the thousands of gallons of hot and cold water consumed daily. A third boiler of the same power, and two auxiliary pumps, are held in reserve subject to demand. The water thus distributed is subjected to the sanitation of a quartette of filters of the largest size and most scientific construction. Three electric motors of 30 horse-power each find constant employment in the operation of the elevators. Another 30 horse-power motor drives the twenty-five different machines which perform the mechanical labor in the laundry, the equipment of which is conceded the most modern and complete of any in the country. A small motor provides power for three dumb waiters which travel from the kitchen to the upper

PARLOR, BRIDAL SUITE



BED-ROOM, BRIDAL SUITE

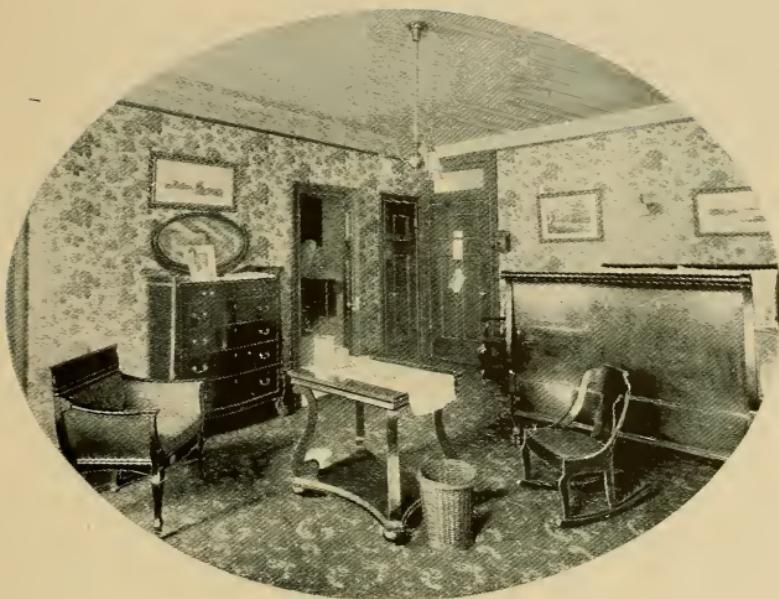


dining-room. And still another produces a speed of 350 revolutions per minute to an exhaust fan, 100 inches in diameter, and to two ventilating fans, each 5 feet in diameter, which from their positions upon the roof create an unceasing circulation of purified air in every nook and corner of the building.

It would be difficult to conceive anything more cheerful, bright and artistic than the lobby of the Hotel Henry—a long, wide, high ceilinged hall, through the center of which stretches a classic colonnade of massive marble pillars. Each column is highly polished and surmounted by a gilded cap, and at the base of each stands an ornamental



MARIE ANTOINETTE BED-ROOM

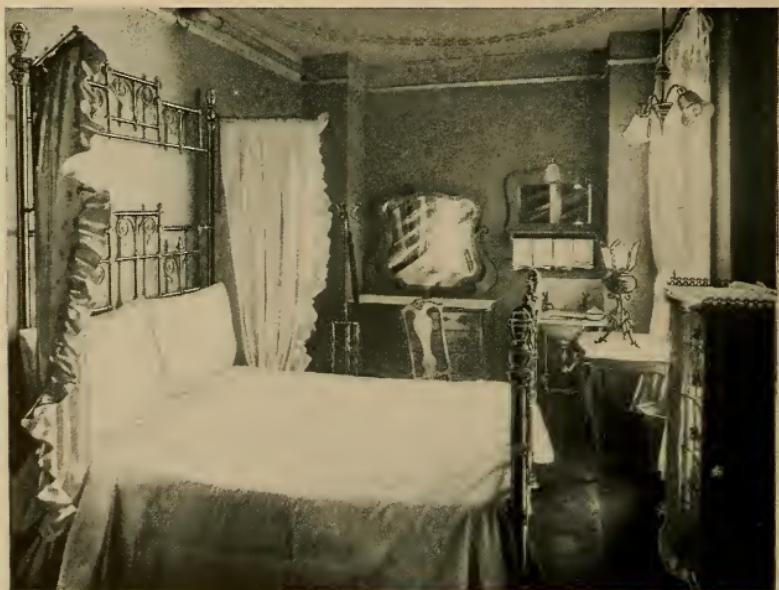


BED-ROOM

urn filled with rare plants, palms and ferns. A wainscoating of Italian marble rises from the marble floor to a height of 5 feet, the walls above being decorated with frescoed panels. In each panel is emblazoned the Henry crest with its Latin inscription, "Amat Victoria Curam," the literal translation of which is, "Success is attained by careful attention." A profusion of heavy leather-covered chairs, sofas and high-backed settees add an air of appreciable ease and comfort. In its adaption to the utilitarian requirements of the Hotel and its guests, care has been taken to provide amply for the needs



PARLOR, LOUIS XV



BED ROOM, LOUIS XV

of both, without disturbance of the artistic unities. Near the main entrance is a flower stand stocked with the choicest specimens of floral growth. Midway in the lobby's length, in a bank-like enclosure, are the offices of the manager, book-keeper, auditor and cashiers, and the clerk's desk. Opposite is the news and cigar stand, the telephone exchange with its sound-proof booths, and a telegraph office. In a balcony at either end are the individual writing desks and the stenographers' stations, and in the center is the music balcony, where three orchestral concerts are given daily. The most noticeable feature of the lobby is its ceiling, upon which appears



BAR, HOTEL HENRY



BILLIARD ROOM
BARBER SHOP

a decorative design absolutely unique and characteristic. It is the conception of Mr. D. F. Henry, owner of the hotel, and in its execution is reflected that gentleman's favorite pastime, the study of history, particularly that appertaining to Pittsburg and its surroundings. The sweep of ceiling is fashioned in large and small panels, each encased in a projecting boundary which imparts to it a frame-like appearance. The body of each panel is of a rich golden hue, with the ends and sides embellished with the frescoer's choicest efforts. In each corner of the larger panels is a medallion, and each medallion contains a pictorial representation of some scene or episode pertinent to local history. The interest manifested in these absorbing chapters of historical reminiscence has been and continues so great that it is deemed proper to append herewith a catalogue of the subjects, together with a brief but carefully compiled sketch of each.

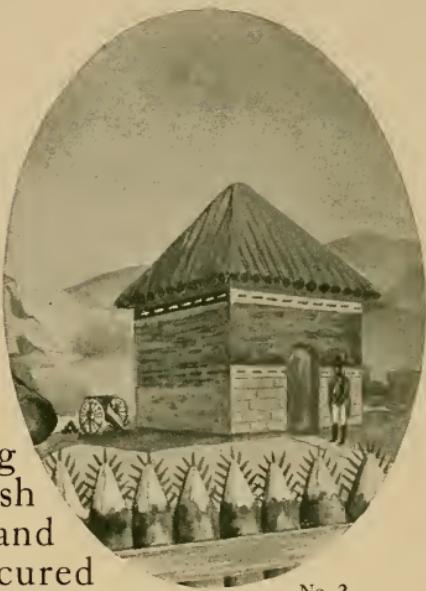
Catalogue of Historical Pictures

Picture No. 1, in Panel No. 1, is a view of Fort Du Quesne, which was situated on the tip of the tongue of land formed by the Monongahela and Allegheny Rivers where those streams join and form the noble Ohio. The location of a fort at this point was largely due to the recommendation of George Washington, who arrived here on the 24th of November, 1753, while on his way to a conference with the French commandant further up the Allegheny river. In his journal under the above date he writes: "I spent some time in viewing the river, and the land in the fork, which I think extremely well situated for a fort, as it has the absolute command of both rivers." On the 17th of February, 1754, Captain Trent with a company of about thirty-five British soldiers arrived at the point, and at once began the erection of the new fort. Their labor progressed without interruption until the 16th day of April, 1754, when a French officer, Monsieur Contre-cœur, in command of a large army of Indians and Frenchmen, appeared upon the scene and demanded an immediate surrender. France



No. 1
Fort Du Quesne

and England were at peace at that time, and the action of Contrecoeur was based upon his assumption that the English were invading the territory of his King. Resistance to the overwhelming force of Contrecoeur being out of all question, the English complied with his demands and capitulated. Having thus secured possession, Contrecoeur immediately proceeded to complete the fort, which he named in honor of his commander, Marquise Du Quesne de Menneville, Governor of Canada. The French held Fort Du Quesne until the 25th of November, 1758, when, beset by a British-American army under command of General John Forbes, they applied the torch, blew up their magazines, and, taking to their boats, retreated down the Ohio. The English, having again come into possession of the point, at once began the erection of a small fort a little west of the smouldering ruins of Fort Du Quesne, which was completed about January 1st, 1759, and named Fort Pitt, in honor of William Pitt, who had recently become Prime Minister of England. During the winter of 1759-60 a much larger and more formidable fortification was built upon the site of Fort Du Quesne, which was



No. 2
Block
House



No. 3
McKees
Rocks

also named Fort Pitt. A number of log houses were now clustered about Fort Pitt, and the little settlement took the name of Pittsboro, which was soon changed to Pittsburgh. In October, 1772, General Gage, commander-in-chief of the British forces in America, ordered the abandonment of the fort as a military post.

In carrying out this order, Major Edmundson sold the buildings for the sum of fifty pounds. Although abandoned, the fort was not destroyed, and in January, 1774, Colonel John Connelly, without authority from the British Government, but acting under orders from Lord Dunmore, Governor of Virginia, who sought to extend the boundary of his State into that of Pennsylvania, took possession of it, repaired it, and named it Fort Dunmore. This title was never officially recognized, and on the 11th of September, 1775, it ceased to exist, as on that date its occupation under the name of Fort Pitt was accomplished by Captain John Neville, acting under instruction of the Virginia Provincial Convention. During the Revolutionary War it was occupied by Continental troops, subsequently falling into disuse, and eventually disappearing and passing into history.

Picture No. 2 is that of the Block House, a redoubt built in 1764, and still standing—a sturdy memorial of successful strife against a savage foe that sought the annihilation of Pittsburgh's strenuous pioneers. Besieged by Pontiac's ferocious warriors, bent upon the destruction of all persons white of skin, Fort Pitt for many weeks stood bravely the brunt of savage onslaught. Gathered within its walls were the surviving settlers and traders and their women and children, and gathered without were the blood-thirsty Indians, constantly assailing by shot and burning arrows, seeking by famine, fire or fatigue to encompass their obliteration. And in this emergency, when all but hope had fled, there came a fighting column that threw itself upon the foe and drove them to the hills and forest. The leader of this gallant force was Colonel Henry Boquet, a Swiss by birth, who had seen military service in Europe. The siege being raised, and the protection of the locality insured by the presence of Colonel Boquet's forces, the inhabitants of the little community returned to their despoiled habitations and began anew their interrupted avocations. It was for their protection, to



insure them a safe retreat in case of attack, that Colonel Boquet built the redoubt. It was situated a few hundred yards outside the fort, which probably accounts for its escape from the gradual demolition of Fort Pitt. It was built partly of logs hewn from the virgin forest and partly of bricks brought from England, and that these international components were welded to good purpose is attested by its present condition, for, with the exception of some slight renovations, the brave old retreat stands as it was built. In 1894, the local chapter of the Daughters of the American Revolution secured it by gift from its owner, Mrs. Mary Schenley. If that body of patriotic women can circumvent the machinations of Commercialism—a far more potent and rapacious foe than the Indians which caused its creation—they will preserve it until such time as that grim old warrior, Decay, shall invest it with his insidious forces of dissolution.

Picture No. 3 is a view of McKees Rocks, a thriving suburb of Pittsburgh, whose history is contemporaneous with that of Fort Pitt. The place takes its name from its first white owner, Alexander McKee, who was a trader with the Indians from



No. 5
Pittsburgh
in 1825

1768 until 1772, carrying on large transactions with the natives and amassing much property and influence. In 1772 he was appointed a deputy Indian agent, which office he held for several years. McKee had built a pretentious log home upon the almost inaccessible heights of the rocks, and within it, in August, 1777, was hatched a conspiracy to murder all the Whigs in the West. The plot was partially exposed, but the conspirators—McKee, Matthew Elliott, Simon Girty (the ‘White Savage’) and several others—succeeded in allaying the suspicion of their participation. During several subsequent months McKee quietly disposed of much of his property, and on the night of March 28th, 1778, he, with Elliott and Girty and four others, abandoned the timber-walled rendezvous and under cover of the darkness stole away to cast their lots with the enemies of their country.

Picture No. 4 is a view of Pittsburgh in 1817, one year after it had been incorporated a city. It is from a sketch made by Mrs. John Gibson while on her wedding trip from Philadelphia.

Picture No. 5, the first in panel No. 2, is



No. 6
Great fire
in 1845



No. 7
Old Trinity
in 1784

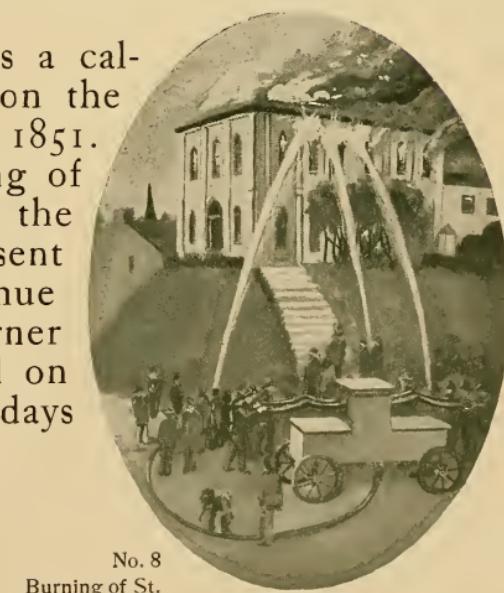
a view of Pittsburgh in 1825. It shows the water craft on the Monongahela River and the first bridge crossing that stream. This bridge was a wooden structure resting upon seven stone piers. It was covered with a pointed roof, and at intervals in its side walls were cut open windows to admit light. It was built in 1816, partly demolished by the big flood of 1832, and destroyed by the great fire of 1845.

Picture No. 6 is of a period twenty years later, and illustrates the great calamity of 1845. Just as the mill whistles and factory bells were sounding the noon hour on April 10th of that year, a washerwoman who lived in a little shanty on the south-east corner of Ferry and Second street, now Second avenue, was dividing her attention between the preparation of dinner on her kitchen fire and the boiling of a batch of wash on a battered stove in a little shed in the back yard. In order to devote herself to her corned beef and cabbage and at the same time advance her labor, she filled the ramshackel fire-pot so full of coal that within a very few minutes its overheated pipe set fire to the shed. There was a strong blow of wind and in an incredibly short space of time the flames were fanned

to the little house, jumped from it to its neighbors, and then to a large cotton mill on the opposite corner. The fire thus started swept over an area of forty acres and did not cease until practically everything in its pathway had succumbed. It destroyed 1,200 buildings and entailed a loss of over eight million dollars.

Picture No. 7 is "Old Trinity" Church—a structure of peculiar architecture, but of vast importance in the ecclesiastical life of Pittsburgh. This pioneer of the Episcopal faith, the "Round Church" as it was called, was built in 1805 on the triangular square bounded by Liberty, Wood, and Sixth street (now Sixth avenue). The site was granted by John Penn, Jr., in 1787. From 1797 until the Round Church was built, its first pastor, Rev. John Taylor, conducted services in the open air, in private dwellings, halls, and the court house.

Picture No. 8 recalls a calamity which occurred on the morning of May 6th, 1851. The scene is the burning of St. Paul's Cathedral, the predecessor of the present Cathedral at Fifth avenue and Grant street, the corner stone of which was laid on June 15th, 1851, forty days



No. 8
Burning of St.
Paul's Cathedral
in 1851

after the catastrophe. The first edifice was begun in 1829 and dedicated on Sunday, May 4th, 1834. It became a Cathedral on August 7th, 1843, on which day the rector, Rev. Michael O'Connor, was consecrated Bishop.

The initial picture, No. 9, in panel No. 3, is a view of Semple's Tavern, Pittsburgh's first hostelry, built in 1764. This ancient inn was originally built of logs, but at a later date it was weather boarded. Until lately it stood upon its original site at the corner of Water and Ferry streets, but was demolished to make way for the incoming of a new factor in Pittsburgh's railway life. It was a sad-looking relic of the past, and was used as a cheap lodging-house; but in the month of October, 1770, it had as guest Major George Washington, then on his second visit to Fort Pitt, who immortalized it by entering in his journal his complimentary opinion that "Mine host Semple keeps a very good house of public entertainment."

Picture No. 10 is reminiscent of the year 1788, its subject being Pittsburgh's first Post-Office, which was located in a general store on Water street, near Ferry street.



No. 9
First Tavern
1764

In those days it cost one shilling to send a letter forty miles, while its transmission to Philadelphia entailed an outlay of $37\frac{1}{2}$ cents. Mr. John Scull, founder of the "Pittsburgh Gazette," was the first postmaster, and the receipts of his office during the first year were \$110.99.

Picture No. 11, Pittsburgh's first theatre, sometimes called "Old Drury." Built about 1818, it stood on Third street, now Third avenue, upon the site now occupied by the rear elevation of the Dollar Savings Bank building. Immediately following its erection, a number of young men and women, surfeited with the monotony of school exhibitions and Sunday-school concerts, and imbued with that unexplainable longing which only the glare of the foot-lights can satisfy, organized the "Thespian Society," and presented to the inhabitants their first glimpse into the subtle mirror in which nature is supposed to be reflected. Later on, professional actors, supported by the local talent, took the centre of the stage and basked in its candle glare. In those days Pittsburgh did not enjoy its present distinction of being the "Best Show Town on Earth," and the Thespian Society hoed



No. 10
First
Post-Office

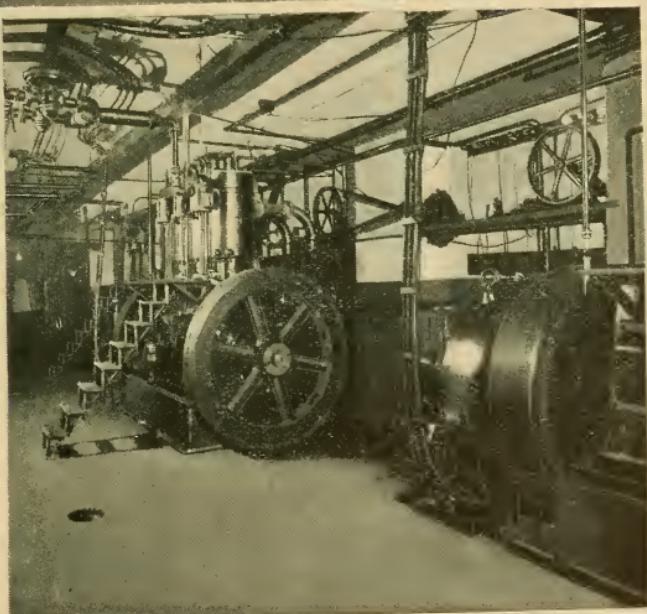
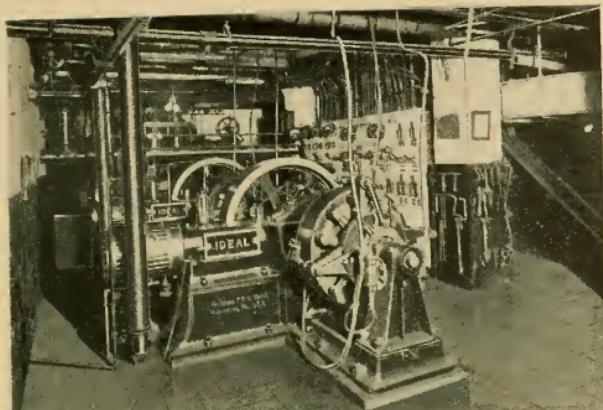


No. 11
First
Theatre

many hard histrionic rows which eventually resulted in its disintegration and abandonment.

Picture No. 12 represents the “Basin” and principal landing-place of the Pennsylvania canal, upon whose transformed site now rises the Pennsylvania Railroad’s Union Station. The Pennsylvania canal

was begun in 1826, and the first boat from the East landed in the “Basin” on the 10th day of November, 1829. Although long since obliterated and relegated to the hallowed realm of memory, the “Basin” was not only a feature of Pittsburgh’s younger days, but a locality of national importance as well. It formed the dividing line of travel, the gateway to the West and South. Thousands upon thousands of pioneers disembarked at this point, and taking passage down the Ohio, in boats and on barges, proceeded upon their various ways to build homes in the forest and found cities in the wilderness. Though lacking in the bustle, turmoil and pandemonium of street noises which characterize the locality to-day, the “Basin” throughout its existence was Pittsburgh’s busiest centre, and its memory is worthy of perpetuation.



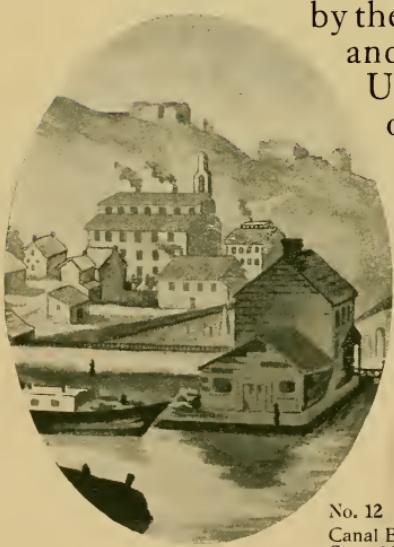
TWO VIEWS OF POWER PLANT

Panel No. 4, picture No. 13, Allegheny County's first Court-House, was built in 1789 and continued in judicial service until 1841, after which it was used for various purposes until 1852, when it was torn down to make way for the present market house.

Picture No. 14, the second Court-House, the predecessor of the noble structure which rears its proud form upon the apex of the historical Grant's Hill. This building, erected in 1841, was destroyed by fire on May 7, 1882.

Picture No. 15, the Western University of Pennsylvania in 1840—a lineal descendant of the Pittsburgh Academy, established by Act of Legislature in 1787, and predecessor of the renowned seat of learning now located upon the beautiful eminence of Observatory Hill, in Allegheny. It was located on Third street, now Third avenue, at the corner of what is now Cherry alley, and was destroyed

by the Great Fire of 1845. Honored and beloved as is the Western University to-day, the history of its original establishment is the only bar sinister upon the escutcheon of Pittsburgh's early inhabitants. It may be that the struggle for existence before the dawn of the nineteenth century precluded the pursuit of knowledge;



No. 12
Canal Basin
Site of Union Station

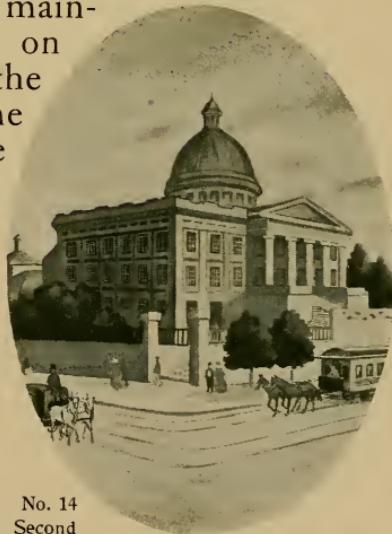


No. 13
First
Court House

but whatever the cause, the lamentable fact remains that for a number of years the affairs of the Pittsburgh Academy continued in a precarious condition. However, as time progressed, conditions changed, knowledge was sought, and unhappy failure blossomed into success.

Picture No. 16 is a view of Pittsburgh's Allegheny River front as it appeared in 1850. At this date the city was divided into nine wards and had a population of about forty thousand.

Panel No. 5, Picture No. 17, is Wainwright's Island, which was situated in the Allegheny River, opposite the upper end of Herr's Island. The channel between it and Pittsburgh has long since been filled, so that the Island is now part of the mainland. It was at this point, on December 28th, 1753, that the immortal Washington came near losing his life. While no open hostilities had occurred between the French and English, the former had become very aggressive in their operations in Pennsylvania and Ohio; and in order



No. 14
Second
Court House



No. 15
Western Penn'a
University, 1840

to learn their intentions, and incidentally their strength, in that debatable territory, Governor Dinwiddie of Virginia commissioned Major Washington, then about 22 years of age, to visit the locality in pursuit of the required information. Washington proceeded as far north as the French fort near the head of French Creek,

and having fulfilled that portion of his mission, he started upon his return journey to De-un-da-ga, the Indian name for the forks of the rivers where Pittsburgh now stands. Washington was accompanied by a guide, Christopher Gist; and on Christmas Day, their horses giving out, they strapped their packs upon their backs, and with gun in hand (for treacherous savages were about) they started off on foot through the woods to gain the Allegheny river. They expected to cross upon the frozen stream, but upon reaching the bank found that the ice extended but a short distance from shore. In this emergency they constructed a rude raft, their only tools being their hunting knives and a small





No. 17
Wainwright's
Island,
Allegheny
River

hatchet. The mid-channel of the stream was a rush of turbulent water and a crush of grinding ice, but they launched their frail craft, and with the slender limbs of a tree for poles, pushed boldly into the torrent. Washington's rude pike became entangled in the crush, and the next instant he was floundering in fifteen feet of the coldest water in which any mortal ever took an involuntary bath. Thanks to his own quick wit and Gist's nerve and strength, he regained a footing on the raft and finally landed on Wainwright's Island. The channel between the island and the main shore was solidly frozen, and the hardy pair were soon proceeding to their destination.

Picture No. 18—a spot on the west bank of the Allegheny river, about five miles from Pittsburgh, where, upon a little knoll, beneath the branches of a noble elm, lies buried one who in life exerted a powerful influence in the early history of this locality, Gyasutta, a great chief of the Seneca tribe of Indians,



No. 18
Gyasutta's
Grave



No. 19
Point
Bridge

and chief lieutenant of Pontiac during the uprising of the Six Nations in 1763. During the days of his power Gyasutta was a splendid specimen of the Noble Red Man; but after the Revolution, and in the waning days of the Six Tribes, he fell into careless and dissolute ways, which continued throughout the remainder of his life.

Picture No. 19—the Point Bridge, crossing the Monongahela river just before that stream enters the Ohio. This bridge was built in 1876, by Roebling.

Picture No. 20—The Carnegie Institute, a magnificent building presented to the city by Andrew Carnegie. Erected in 1895, it contains an equally magnificent library, art gallery, and museum—free to the people. It also includes a music hall, the home of the Pittsburgh Orchestra, and therein on two days of each week is given a free organ recital.

Panel No. 6, Picture No. 21, is the Monongahela River, viewed from a point overlooking the now thriving town of Braddock. It was at this point, on July



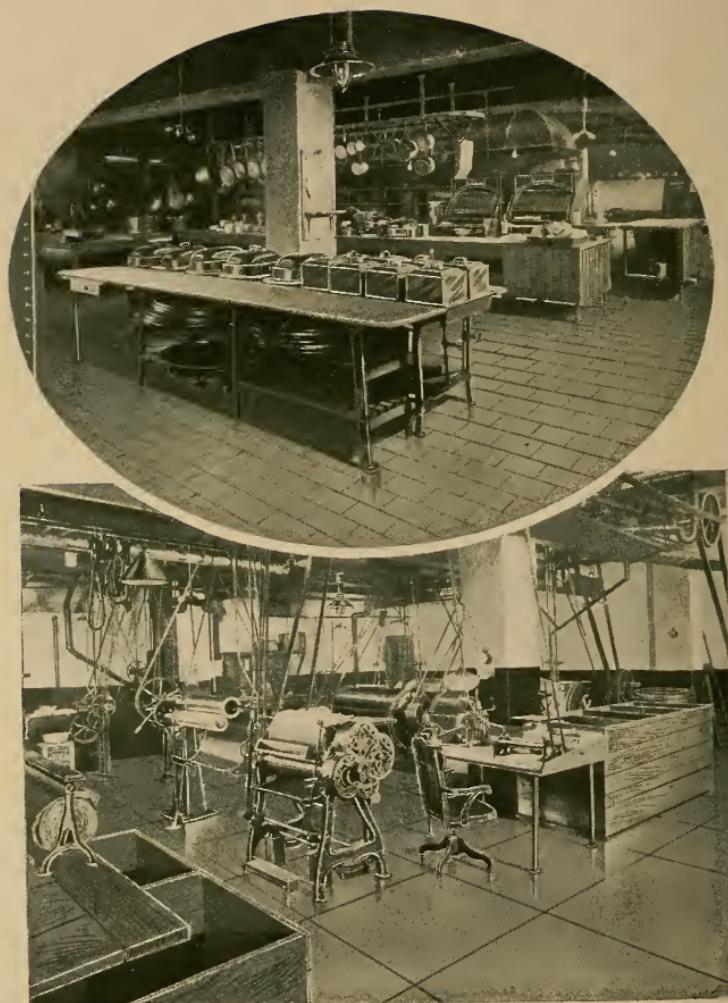


No. 21
Monongahela
River,
overlooking
Braddock

9th, 1755, that a magnificent army under the British military commander, General Braddock, met with a terrible defeat and slaughter, General Braddock being among the slain. Braddock's army was marching against Fort DuQuesne, then occupied by the French. The General, headstrong, obstinate and overbearing, and totally unacquainted with the Indian mode of warfare, persisted, in spite of the pleadings and warnings of his aides (General John St. Clair and Major George Washington) in entering the enemy's country with all the dress parade and brass band effects of a spectacular military pageant. While thus proceeding his command was ambushed by an inferior body of French and Indians who had watched its theoretic maneuvers and who had taken their own time to encompass its utter demoralization and rout.

Picture No. 22 - The Allegheny Arsenal. This now dismantled stronghold of the National Government was built in 1814, upon ground purchased from W.





KITCHEN
LAUNDRY

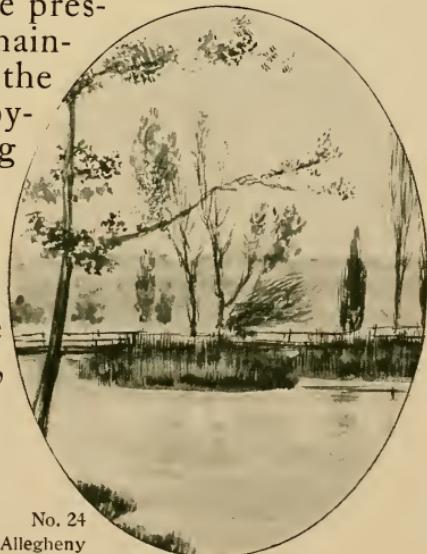


No. 23
Penn'a
Railroad,
Shady Side
Station

B. Foster, father of Stephen Foster, the song writer who gave to the world the perennial melody of "The Suwanee River," etc. During the Civil War ammunition, infantry and cavalry equipments and gun carriages were manufactured here, giving employment to twelve hundred persons. On September 17th, 1862, a store of gun-powder exploded, killing 74 people. For many years the Arsenal grounds served for the gathering of the citizens, and many a patriotic outburst has found vent within its encompassing walls.

Picture No. 23 is a view of the Pennsylvania railroad, with its four tracks for passenger and freight transportation. The locality illustrated is at the Shady Side Station and is produced to show the present condition of railway maintenance as contrasted with the "two streaks of rust" of by-gone days when railroading was in its infancy.

Panel No. 7, Picture No. 24, shows the Lake in Allegheny Park. Although today Pittsburgh contains one big and one beautiful park,





No. 25
Highland Park

it was for many years overshadowed by its neighboring city in its provision of a public pleasure ground.

The location depicted in this view was for many years a big, unsightly "common," on one part of which stood the old Western Penitentiary.

Picture No. 25 is Highland Park—set in the apex of a romantic eminence, a beauty spot upon the face of an industrial Queen, the sun-kissed gem in the diadem of picturesque Pittsburgh. The view presented is that seen from the reservoir, looking over the artistic sweep of horticulture toward the sculptured entrance. Highland Park covers a considerable area; it contains fine drives, a petite lake, a zoo, and a wealth of scenic effects designed by nature and matured by art.

Pictures Nos. 26 and 27, in Panel No. 7, and Pictures Nos. 28, 29, 30 and 31, in Panel No. 8, are illustrations of the various industries which contribute much to Pittsburgh's greatness. The first is an Oil Refinery, wherein finds purification the rich fluid drawn from nature's mys-



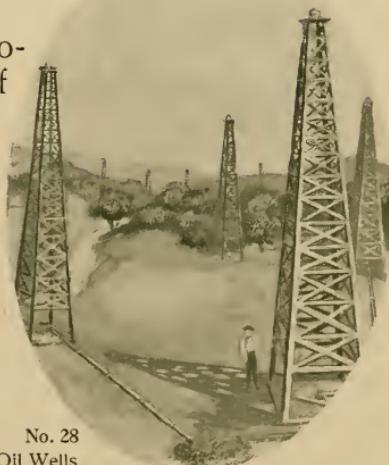


No. 27
re Proofing Works

terious subterranean storehouse to provide lubricants, ointments and illuminants for mortal use. The second is a plant of the National Fireproofing Company, which produces 95 per cent. of the non-combustible material used in the modern and protective construction of buildings of this country. The third shows a range of Oil Wells, with its forest of derricks; the fourth, a Coal Tipple; the fifth, a Blast Furnace; and the sixth, a Coal Fleet on the Ohio River.

Picture No. 32 forms one of the decorative features of the bar. Its subject is a dusky but beautiful maiden, garbed in savage drapery, crossing a stream upon the stepping-stones of a rocky ford. Its title is "O-ta-wa-ta," which, translated from the Indian tongue, means "White Pigeon."

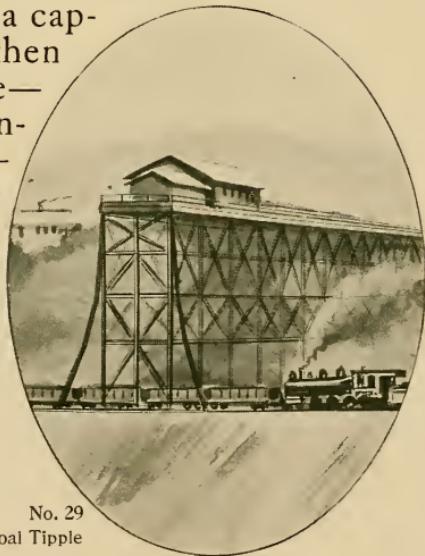
"O-ta-wa-ta" was the heroine of a life drama as full of adventure and romance as was ever coined in the imagery of fiction. She was a white girl of French descent, born in Maryland in 1764, and named Catherine





No. 32. O-TA-WA-TA

Malott. In 1779, Peter Malott and his wife and five children, including Kate, as she was called, left Maryland for Kentucky. At Fort Redstone, on the Monongahela River, they, in company with several other families, embarked upon two boats and proceeded down the river. Peter Mallot was in charge of the first boat, which was loaded with stock; his own and the other families were upon the other. Shortly after passing Fort Pitt the emigrants were attacked by Indians, who succeeded in capturing the second boat, the other escaping. The Indians were of mixed tribes, and after the attack hurried to their various villages bearing their captives and loot. The Mallot family was completely scattered, Kate being carried to a village of the Shawnees, where her great beauty immediately won for her especial consideration and adoption by the tribe. When she had been a captive some four years, being then about nineteen years of age—a beautiful, graceful and winsome nymph of the woods—there came one day to her forest home a noted trader, Simon Girty—a desperado, a “white savage,” but a man of powerful influence among the





No. 30
Blast
Furnace

Indians. When Girty saw the "White Pigeon" he immediately fell in love with her. He learned her history, and by promising to restore her to her parents, prevailed upon her to fly with him. By his aid she succeeded in making her escape, and shortly thereafter they were married. Her married life was not the happiest, for Girty was addicted to drink and a fiend when under its influence. His business as Indian trader necessitated many wanderings and changes of abode. Brutality compelled her to forsake her husband, and with her children she went to Detroit, where some years later she and Girty became reconciled. Girty became totally blind, and she cared for him in his affliction and nursed him until his death.

Other Art Works

Rich as is the Henry's panelled ceiling in historical and reminiscent delineation, so also are the walls of the stately edifice in other schools of art.

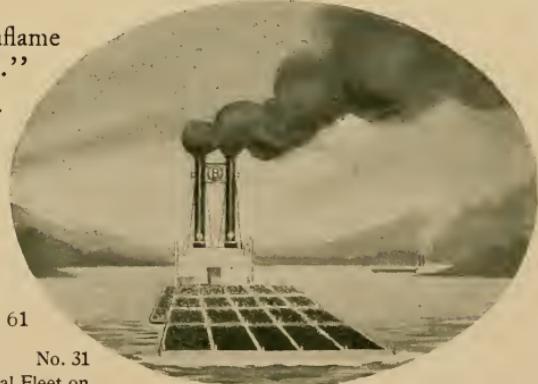
In 1903, Mr. D. F. Henry, owner of the hotel, while making a tour of Europe, gathered into a collection over two hundred pictures, oil paintings, water colors, prints,

etchings and engravings. No particular locality or school of art was drawn upon, Paris, Berlin, Geneva, Florence, Rome and Venice contributing to the accumulation. While a great variety of subjects was selected, each bears the imprint of modern tone and treatment. The landscapes are mirrored from the nature of to-day, the character studies sketched from living models, and the scenes depicted as the artists saw them. For two months this magnificent collection was on view in one of the large parlors of the hotel, which was transformed into a pretentious art gallery and thrown open to the public. Upon the completion of the exhibition the pictures were distributed throughout the hotel.

Among those that grace the lobby are the following, their numbers being taken from the catalogue prepared for the exhibition: No. 28, from the brush of Madame Palade Bonnah, is entitled, "And spinning she dreameth." The subject is a beautiful girl seated at a spinning wheel. Beneath the title are the lines—

"No blush of shame, e'er set afame
This face of girlish innocence."

No. 67, "The Flower Girl," No. 38, "A study of Neapolitan Life," is a large



canvas upon which the artist, A. Mellica, has depicted one of the old dismantled palaces of Naples with the swarming tenantry that now exists where magnificence and pomp once reigned.

No. 6, a large canvas from the brush of Gorio V. Bianchini, entitled "The Wild Boar at Bay."

A variety of character studies hang upon the walls of the Dutch room, among which are:

No. 1, a masterful delineation of impudence; a study of Italian vagabond life, entitled "What care I?" aptly described by the lines—

"For gold or dross, what care I?
For fields or floss, what care I?
A lass, a pipe, a pleasant sky!
What care I, what care I?"

No. 42, a study of Neapolitan low life, "Poverty in a Palace."

"Unmindful of the present, unthinking of the past,
With dumb content, midst glories spent
He breaks his sullen fast."

No. 46, a Neapolitan character study, "Your Health."

"Battered by years of weather and stress,
Toothless and wrinkled with age and decay,
Palsied and senile with scant power to bless,
The prodigal giver of wine for to-day."

Space will not permit a more extended mention or description of this treasury of

art. The walls of the parlors and corridors are lined with its beauties and fittingly bear out the oft-repeated assertion that the modern hotel has become something more than a mere place of eating and sleeping. In its magnitude and entirety the Hotel Henry is a pre-eminent exemplification of the possibilities of public service combined with the material and artistic characteristics of a public educator.

SECTION OF PITTSBURGH SKY LINE, FROM MONONGAHELA RIVER



About Pittsburgh

To review the present and then to recall the past, it is hard to believe that less than a hundred years ago Pittsburgh was a small trading town of absolutely no importance as a manufacturing community. Yet Pittsburgh was not unknown even in the early days, for its rich soil, whose minerals have advanced civilization, was first baptized with human blood during scenes of international war—nor will she ever be forgotten for the good accomplished then.

To-day the Pittsburgh district—which means practically Pittsburgh—is the greatest industrial and manufacturing center in the world. Its great mills and factories represent an employed capital of over \$2,000,000,000 and pour out their products to the ends of the earth. Nearly all of these products are staples, and therefore a necessity to the people of the entire world.

Figures recently compiled, after careful research, by the Chamber of Commerce, show that Pittsburgh originates by far the largest tonnage of any city in the world. The products are enumerated as coal, coke, iron, steel, glass, petroleum, tools, implements of all kinds, firebrick, clay, pottery, building materials and hundreds of other manufactured articles in general demand.

The estimated tonnage of material, including coal, steel rails, etc., shipped from this city by way of the Ohio amounts to 10,000,000 tons annually, while the combined river and rail tonnage is something over 80,000,000 tons.

The coal territory of the Pittsburgh district covers 14,000 square miles, or 2,000 square miles more than the total coal territory of all Great Britain. It produces one-half the coal output of the United States and more than one-eighth of the world's production.

Allegheny County produces one-fourth of the total pig-iron output of the United States; over 22 per cent. of the total production of Bessemer steel ingots and castings; over 47 per cent. of the total production of open-hearth steel ingots and castings; nearly 57 per cent. of the crucible steel; over 38 per cent. of all kinds of steel; over 24 per cent. of all kinds of rails; over 60 per cent. of structural shapes; over 32 per cent. of all rolled products.

One-half of the glass manufactured in the United States is produced in Pennsylvania and handled from the central offices in Pittsburgh. More than 40 per cent. of the total production of the United States is credited to Pittsburgh.

L. of C.

Pittsburgh leads all other cities in the manufacture of white and red lead. In the output of manufactured copper Pittsburgh leads the country. Pittsburgh has the largest pickling and preserving works in the world, using the product of 18,000 acres of land.

The city also excels in the manufacture of boilers and engines, coal drilling machines, drop forgings, railway supplies, stoves, vaults, varnishes, brick, tile, terra cotta, cork and copper.

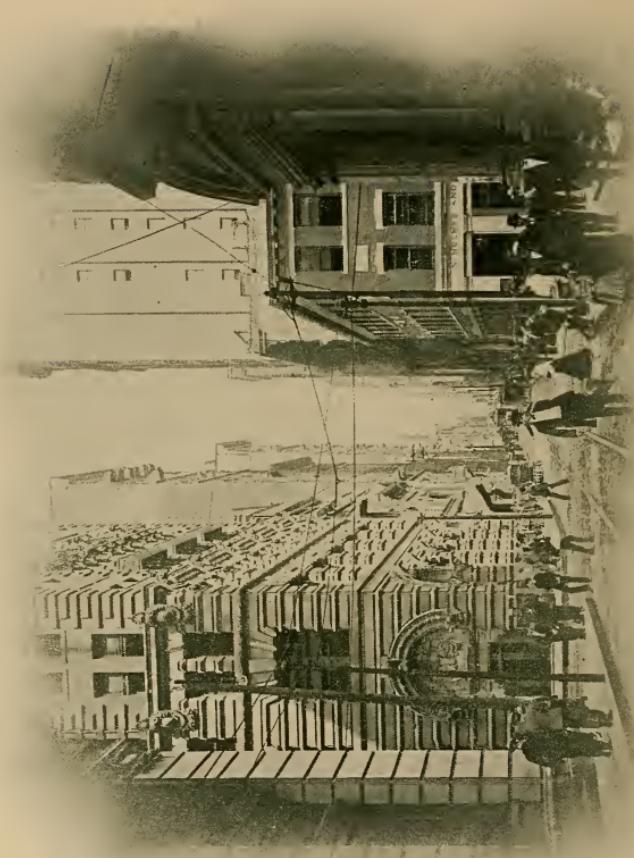
Brass is quite extensively converted into useful and ornamental products, about 100,000 tons of the metal being used annually by local manufacturers. In the way of manufactured copper the output has no equal.

The mining industry in Pennsylvania has made Pittsburgh one of the greatest markets for explosives in the United States. About 600,000 kegs of powder, each weighing 25 pounds, are used annually in the Pittsburgh mining district and neighboring rock quarries for blasting purposes. Dynamite is also extensively used for these purposes.

Astronomical instruments are sent from Pittsburgh to all parts of the world and were awarded the grand prize at the Paris Exposition.

Pittsburgh produces a third of the paper sacks made in America. It has the largest cork factory in the country, and produces

FOURTH AVENUE—PITTSBURGH'S FINANCIAL CENTER



millions of cork stoppers annually. Here is made a tumbler and a bottle for every man, woman and child in America each year.

Pittsburgh roasts more coffee than any other city on earth. The combined sales of the wholesale grocery houses amount to \$25,000,000 annually. More than 500,000 barrels of flour, nearly 1,000,000 bushels of wheat, almost 1,750,000 bushels of corn, 4,500,000 bushels of oats, 500,000 bushels of rye (95 per cent. of which is used in Pittsburgh distilleries), 20,000 tons of feed and 70,000 tons of hay were received in Pittsburgh last year. It takes \$50,000,000 worth of produce to supply the Pittsburgh district every year. Pittsburgh is the greatest consumer of fruit and garden truck in the United States. The Grain Exchange record shows \$10,000,000 of business annually.

There are 16 soap factories in Pittsburgh; the annual sale of soap in the city exceeds \$3,000,000. More than 500,000 30-gallon barrels of pickles are put up each year here.

The tobacco trade of Pittsburgh is assuming enormous proportions. The Pittsburgh stogie is invading every village in the United States. About 140 firms are engaged in the manufacture of this distinctive product, one firm producing 75,000,000 stogies last year. More than 1,300 car-loads of leaf tobacco are required for the manufacture of stogies

yearly. One concern uses 5,000,000 pounds of tobacco each year, and one cigar factory produces 25,000,000 cigars annually.

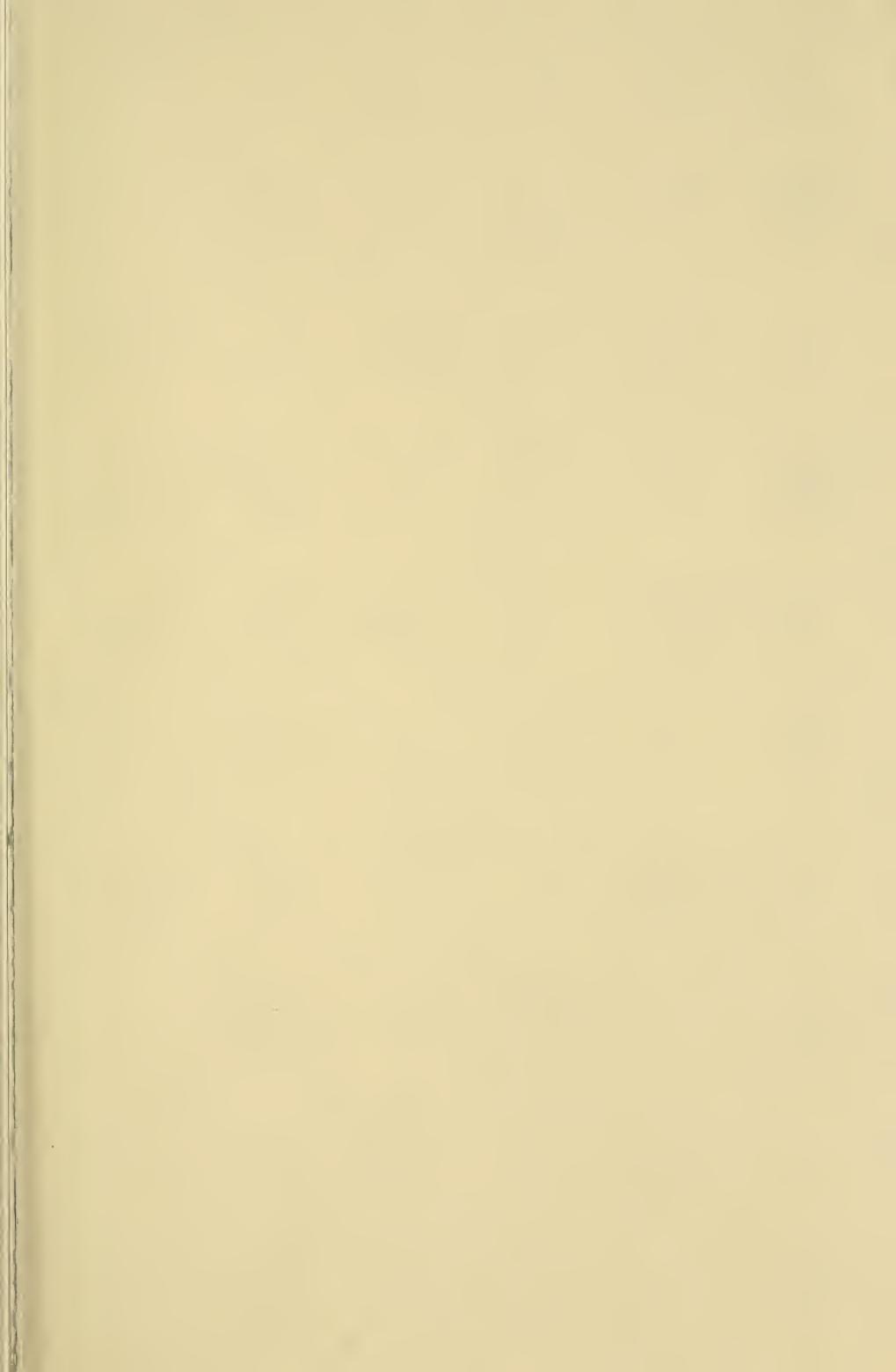
The stove and range manufacturing industry represents a capital of \$2,000,000, while fully \$5,000 is paid in daily wages to boiler makers. The 6,000 men employed in the locomotive works earn over \$2,000,000 annually. The demand for drop forgings has increased the local output more than \$1,250,000 a year; something like \$1,000,000 is invested in the production of drop forgings.

This city has the largest salt-producing well in the world, yielding about 2,000 barrels daily. The largest chemical works in the world is located at Natrona, a suburb of Pittsburgh, with a yearly output of more than half a million tons of bi-carbonate of soda, sal soda and caustic soda, sulphuric acid, muriatic acid, etc. The combined output of the 38 brick-making plants exceeds 50,000,000 bricks annually. The largest aluminum making plant in the world is also here.

Some idea of Pittsburgh's greatness as a railroad freight center, and the amount of material, can be gathered from a glance at the following dry figures: Pittsburgh is at the junction of fifteen great railroad lines. Here more freight cars are switched than in any other city in the world. A passenger train enters and leaves the city every two and

a half minutes. One-fifteenth of the whole railroad tonnage of the United States originates here, where is also manufactured about \$6,000,000 worth of railroad supplies annually.

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